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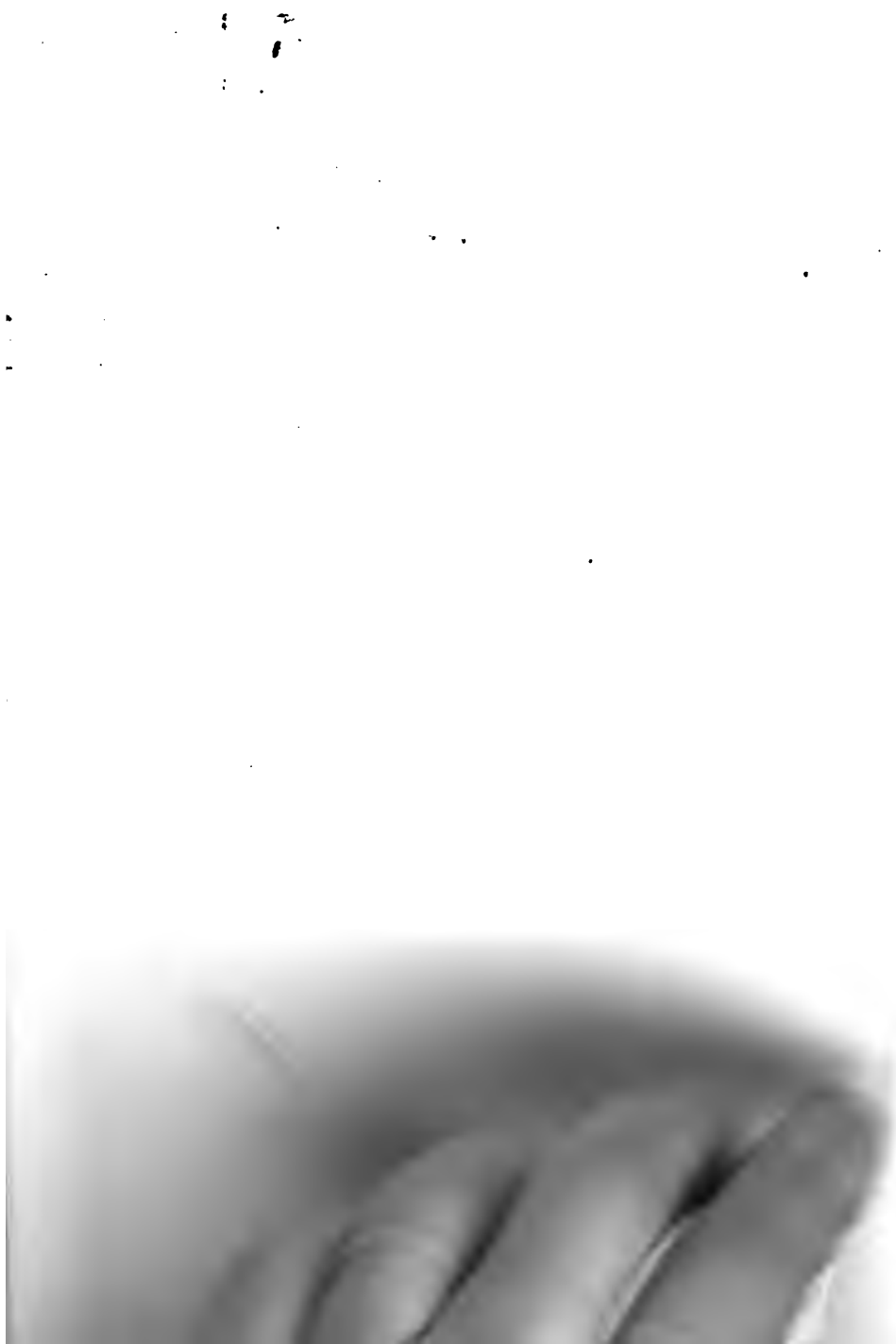


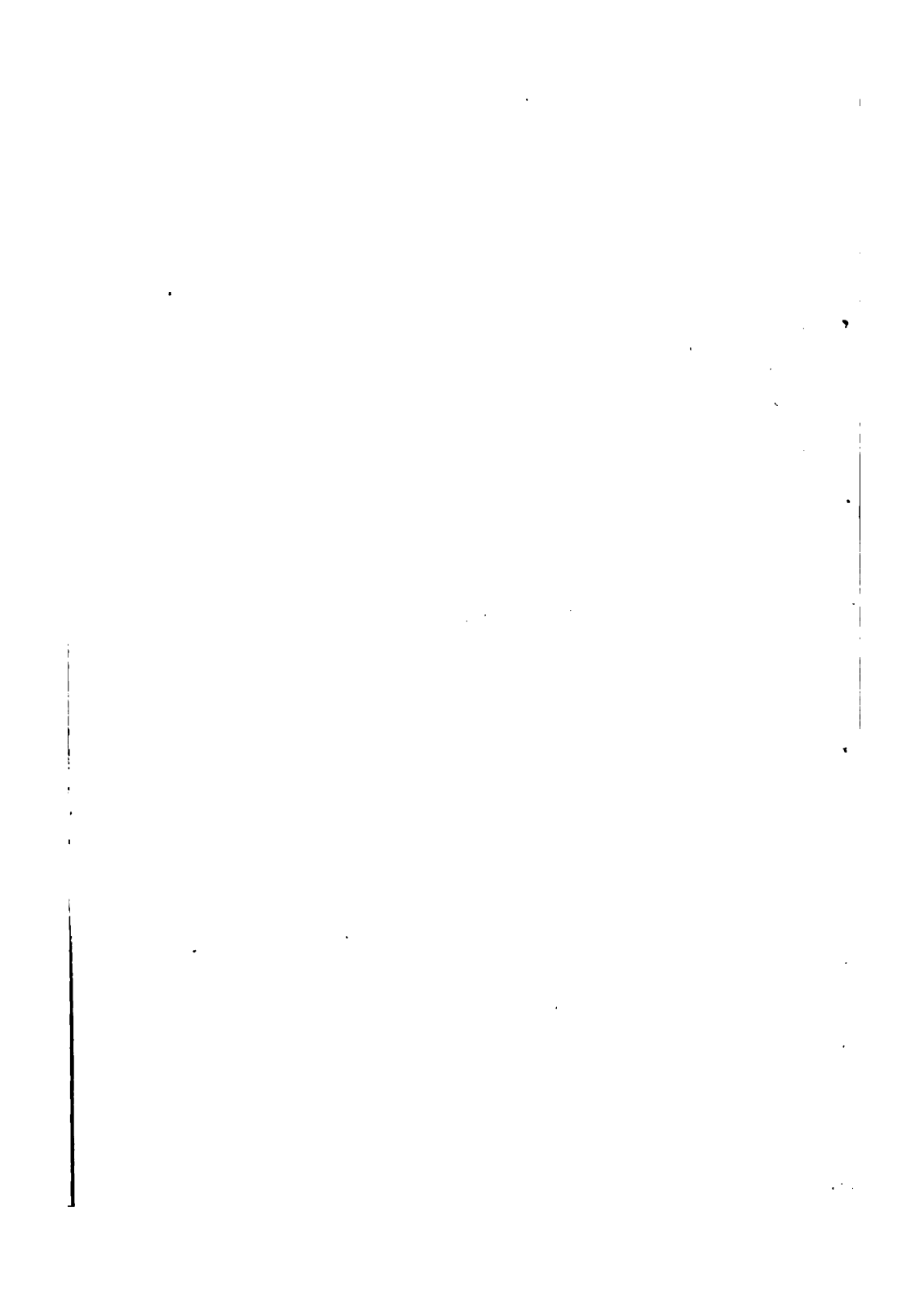
FROM THE GIFT OF

EDWIN STANTON MULLINS

(Class of 1893)

FOR BOOKS ON FOLKLORE





ENGLISH RIDDLES

WITH EXPLANATIONS AND NOTES IN DUTCH.

BY

BENJ. S. BERRINGTON

&

JOHN S. BERRINGTON.

PURMEREND. — J. MUUSSES. — 1905.

- JOHN S. BERRINGTON. **Modern English Grammar for Junior Pupils.** f 1.25
JOHN S. BERRINGTON. **Modern English Grammar for Advanced Pupils.** „ 1.25
JOHN S. BERRINGTON. **Modern English Reader for Junior Pupils** . . „ 0.80
JOHN S. BERRINGTON. **Modern English Reader for Advanced Pupils** . „ 0.80

„Dit werkje bevat telkens een Engelsche en Hollandsche thema of exercise en daarbij een stukje grammatica en een lijstje van woorden. De opklimming is geleidelijk, de tekst eenvoudig en duidelijk, schoon wat dor, en de woordenkeus over 't geheel goed. Achter in 't werkje vindt men een tamelijk uitgebreide vocabulary”
(*Het Schoolblad*).

„In den regel begint het onderwijs in het Engelsch, wanneer de leerlingen reeds heel wat Fransch en ook wat Duitsch gehad hebben, en men dus eigenlijk niet meer van *Junior Pupils* spreken kan. Voor de laatste is bovenvermeld werkje om zijn eenvoud, duidelijkheid en goede woordenkeus zeker aan te bevelen.”
(*De School m. d. Bijbel*).

„De lessen in dit leesboek zijn anecdoten, korte lessen en gedichtjes van verschillende schrijvers en dichters. Over 't geheel lijken ons de keuze en de opklimming goed toe. De lesjes zijn meest alle erg klein; enkele grootere en meer degelijke verhalen zouden de waarde van het werkje o. i. hebben verhoogd. Boven elke les vindt men eene vertaling van de moeilijkste woorden”
(*Het Schoolblad*).

„De samensteller van dit Engelsch leesboek heeft er naar gestreefd om zulke verhaaltjes te verzamelen, die uitdrukkingen bevatten, welke dagelijks in Engeland gehoord worden. 't Zijn dus vertelsels uit het volle leven, die hij verkiest boven fabels en dergelijke. Toch komen er wel enkele fabeltjes en versjes in voor, om het eentonige verwijderd te houden. Den onderwijzer wordt overgelaten de volgorde te bepalen, waarin de vertelsels gelezen sullen worden. Ze moeten worden gelezen en vertaald en daarna door den leerling worden verteld.

't Boekske onderscheidt zich dus in sommige opzichten van andere leesboekjes. De meeste stukjes komen ons zeer geschikt voor; een enkel ware beter weggelaten. De indruk van het geheel is gunstig. Aanwijzingen voor de vertaling worden boven elk stukje gegeven.

't Komt ons voor geschikt te zijn voor leerlingen van veertien jaar”.

(*Het Chr Schoolblad*).

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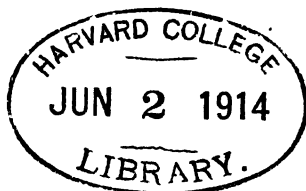
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Gift of
Edwin S. Mullins

R I D D L E S.

1. Why is an author the queerest animal in the world?

Because his tale comes out of his head.

REMARK. Tale, *verhaal*; tail, (same pronunciation) *staart*;
Queer, *vreemd*.

2. Where was Moses when the light went out?

In the dark.

3. Why is an author freer than any monarch?

Because he can choose his own subjects.

REMARK. Subject, *onderdaan*; *onderwerp*.

4. Why is a pig the most curious of all animals?

Because he must be killed before he can be cured.

REMARK. Pig, *big*; to cure, *genezen*; also, *zouten*, *inmaken*,
pekelen. There is here a play, (*woordspeling*) on
the word cured.

5. Why was the first day of Adam's life the longest?

Because it had no Eve.

REMARK. Eve, *Eva*; also poetical for evening.

6. When is a bonnet not a bonnet?

When it becomes a woman.

REMARK. Bonnet, *vrouwenhoed*, *muts*. To become, *worden*, *passen*.

7. What is the best dress-improver?

A pretty girl.

8. Why is a newspaper like an army?

Because it has leaders, columns and reviews.

REMARK. Leader, *hoofdartikel*, *aanvoerder*; review, *recensie*, *montering*.

9. What do liars do after death?

They lie still.

REMARK. Liar, *leugenaar*; to lie, *liegen*, *liggen*.

10. Why are barristers amongst the most religious people?

Because they attend to the law and the profits.

REMARK. Barrister, *advokaat*; religious, *godsdienstig*; profits, *winsten*; Prophets, *profeten*; to attend to, *letten op*.

11. Why are ladies like arrows?

Because they can't go off without a beau, and are always in a quiver till they get one.

REMARK. Arrow, *pijl*; to go off, here, *weggeschoten worden*, also *trouwen*. Beau, *minnaar*. Bow, *boog*. Quiver, *koker*, *trilling*. To get, *krijgen*.

12. Why were gloves never meant to sell?

Because they were made to be kept on hand.

REMARK. *Glove, handschoen. To keep, houden; on hand, in voorraad.*

13. Why is death like the letter E?

Because it is at the end of "life".

14. Why is a schoolmistress like the letter C?

Because she makes classes of lasses.

REMARK. *Lass, meisje.*

15. Why is a washerwoman like a navigator?

Because she spreads her sheets, crosses the line and goes from pole to pole.

REMARK. *Navigator, zeevaarder; sheets, laken, zeilen. The line, evenaar, ook touw waarop de wascherous haar goed hangt.*

16. Why is a candle-maker the most sinful and unfortunate of men?

Because all his works are wick-ed, and all his wick-ed works are brought to light.

REMARK. *Candle-maker, kaarsenmaker. Sinful, zondig. Wicked, goddeloos; wick is de pit, thus wick-ed is voorzien van een pit. To bring to light, aan het licht brengen.*

17. Why are sentries like day and night?

Because when one comes the other goes.

REMARK. *Sentry, schildwacht.*

18. Why is a kiss like a rumour?

Because it goes from mouth to mouth.

REMARK. Kiss, *kus*; rumour, *gerucht*, *praatje*, *lopend verhaal*.

19. When are we all artists?

When we draw a long face.

REMARK. Artist, *kunstschilder*; to draw a long face, *een lang gezicht trekken*.

20. What lock is that which no burglar can pick?

A lock from a bald head.

REMARK. Lock, *slot*, ook *lok*, *krul*. Burglar, *inbreker*. Pick, *openen*. Bald, *kaal*.

21. What woman is recorded in the Bible to have been the first to chastise her husband?

Eve: when she gave Adam a little Cain (Cane).

REMARK. To record, *vermelden*. Chastise, *kastijden*, *straffen*. Cane, *stok*.

22. Why is a watch-dog bigger by night than by day?

Because he is let out at night and taken in in the morning.

REMARK. Watch-dog, *waakhond*; to let out, *iets breeder maken*, *een kleedingstuk bijvoorbeeld*; to take in, *smaller maken*; to let out is also, of course, *uillaten*; and take in, *binnenlaten*.

23. Why are Bulwer Lytton and Dickens the two most industrious authors that ever lived?

Because "Lytton wrote" Night and Morning, and Dickens wrote "All the Year Round".

REMARK. Night and Morning is a novel, *roman*; All the Year Round a periodical, *tijdschrift*.

24. When is a donkey like a lawyer?

When he is drawing out a conveyance.

REMARK. Donkey, *ezel*; lawyer, *rechtsgeleerde*; to draw out, *opstellen*, *opmaken*; conveyance, *vervoermiddel*, *overdracht*.

25. Give me the names of the oldest astronomers known.

The stars: because they have studded the heavens ever since the creation.

REMARK. Here there is a play upon the word studded. To stud, is *bedekken*; to study, *studeeren*; past tense, studied.

26. When is wine like a pig's tooth?

When it is in a Hog's head (Hogshead).

REMARK. Hog, *varken*; Hogshead, *okshoofd*.

27. When do we all resemble fishermen and shepherds?

When we are obliged to do things by hook or by crook.

REMARK. Hook, *haak*; crook, *herdersstaf*; to do things by hook or by crook = *op alle manieren, door eerlijke of oneerlijke middelen*.

28. Why ought Goliath not to have been surprised when David hit him with the stone?

Because the thing had entered his head before.

REMARK. To hit, *treffen*, *raken*; had entered his head, *was hem te binnen geschoten*.

29. What houses are the easiest to break into?

The houses of bald people; because their locks are few.

REMARK. To break into, *inbreken*; bald, *kaal*; locks, *krullen*, *sloten*.

30. Why is a scavenger like a lady's belt?

Because he goes round and gathers up the waste.

REMARK. Scavenger, *straatreiniger*; belt, *gordel*; to gather up, *oprapen*; waste, *vuilnis*; waist, *middel* (*van het lichaam*).

31. Why is whist more wicked than chess?

Because you play whist with four knaves, while you play chess with two bishops.

REMARK. Chess, *schaakspel*; knave, *boer*, *schurk*.

32. Why does a country, which loses its King, always lose more than a King, who loses his country?

Because the country always loses a sovereign; the King only a crown.

REMARK. A sovereign or pound = *f* 12, a crown = *f* 3.

33. Why is shoe-making the easiest of trades?

Because the goods are always soled before they are made.

REMARK. Trade, *beroep*, *vak*; to sole, *zolen*; to sell, *p. tense* sold, *verkoopen*.

34. Why do skates resemble the forbidden fruit?

Because they bring about the fall of man.

REMARK. Skates, *schaatsen*; to bring about, *veroorzaken*.

35. What is the most effectual way of keeping water out of your house?

By never paying the water-rates.

REMARK. Effectual, *krachtig*; way, *manier*; water-rate, *waterbelasting*.

36. "What do you think will be the biggest thing you will see at the world's fair?" asked a wife of her husband.

"My hotel bill!" said he.

REMARK. Fair, *tentoonstelling*; Bill, *rekening*.

37. Why is life the greatest riddle of all?

Because you must give it up.

38. What knitting is every lady able to do without knitting-needles?

When she knits her brows.

REMARK. Knitting, *breien*; needles, *naalden*; to knit the brows, *fronsen*.

39. Which is the liveliest city in the world?

Berlin, because it's always on the Spree.

REMARK. Liveliest, *vrolijkste*. Spree a river in Germany. To be on the spree, *aan den rol zijn*.

40. Why is a shoemaker the most industrious of men?

Because he works to the last.

REMARK. Industrious, *vlijtig*; last is *leest*. So there is here a play (*woordspeling*) upon the word last, to the last, *tot aan het eind*.

41. Why do so few people play at chess?

They have no time — it always takes four (k)night's to play any single game.

REMARK. Knights, *paarden*. Game, *spel*.

42. What is book-keeping?

Forgetting to return borrowed volumes?

REMARK. Book-keeping, *boekhouden*. To return, *teruggeven*. Borrowed, *geleend*. Volumes, *boeken*.

43. What is that, which the more you take from it the larger it grows?

A hole. (Gat).

44. What smells most in a chemist's shop?

The nose.

REMARK. To smell, *ruiken*. Chemist, *apotheker*. Shop, *winkel*.

45. Why is your nose your greatest friend?

Because it will run for you till it drops.

REMARK. To run, *hardloopen*. To drop, *neervallen*, *druipen*.

46. What are the best letters of recommendation?

£. S. D.

REMARK. These letters stand for pounds, shillings and pence, being the first letters respectively of the Latin words, *librae*, *solidi*, *denarii*.

47. When is an old lady like a trout?

When she takes a fly that brings her to the bank.

REMARK. Trout, *forel*. Fly, *rijtuig*. Bank, *oever*.

In England there are many trout-streams and the fish are caught with an artificial fly, (*kunstmatige vlieg*).

De Bank here, means the Bank of England in London.

48. Why are teeth like verbs?

Because they are regular, irregular, and defective, (*gebrekkig*).

49. Why is a spider a good correspondent?

Because he drops a line at every post.

REMARK. Spider, *spin*. To drop, *laten vallen*. To drop a line to somebody, means, *iemand een paar regels schrijven*.

50. What bridge has no human being ever crossed?

The bridge of his own nose.

REMARK. Bridge, *brug*. The bridge of the nose, *het bovendeel van den neus*. Human being, *menschelijk wezen*. To cross, *oversteken*.

51. When does a farmer resemble a chiropodist?

When he cuts his corn.

REMARK. Farmer, *boer*. Chiropodist, *iemand die kwalen aan handen of voeten geneest*. Corn, *koren*, *likdoorn*, *eksteroog*.

52. Which is the smallest bridge in the world?

The bridge of one's nose.

53. What is that which has only a nose when one i is put out?

Noise.

REMARK. The alphabetical sound of i is like the word eye (*oog*), noise, *geluid*. To put out, here, *weggenomen*.

54. What is that which is always fixed, but which sometimes runs?

The nose.

REMARK. Fixed, *vast*. To run, *hard loopen*, *druipen*.

55. Why are deaf people like Dutch cheeses?

Because you can't make them here (hear).

56. Which is the most valuable: a ten-pound note or ten sovereigns?

A ten-pound note: because when you put it into your pocket you double it, and when you take it out you see it in creases.

REMARK. Note, *bankbiljet*. Double, *verdubbelen*. Crease, *vouw*. To increase, *vermeerderen*.

57. What tongue often hurts and grieves you without speaking a word?

The tongue of your boot.

REMARK. Tongue, *tong*. The tongue of a boot, *leertje*. To hurt, *bezeeren*. To grieve, *krenken*, *ergeren*.

58. Why is a washerwoman like a man-of-war?

Because she draws much water.

REMARK. Washerwoman, *waschvrouw*. Man-of-war, *oorlog-schip*. To draw water, *water ophalen (uit een put)*, of a ship, *een diepgang hebben*. Ship is always feminine.

59. What relation is that child to its father, that is not its father's own son?

She is his daughter.

60. Who was the first whistler?

The wind.

61. What tune did he whistle?

Over the hills and far away.

REMARK. Whistler, *fluitier*. Tune, *wijze*.

62. Why need a traveller never starve in the desert?

Because of the sand, which is (sandwiches) there.

REMARK. To starve, *van honger sterven*. Desert, *woestijn*. Sandwiches, *dunne sneedjes brood met vleesch er tusschen*.

63. But how did the sandwiches get there?

Ham lived there, and his descendants there
bred and mustered (bread and mustard).

REMARK. How did they get there, *hoe zijn zij daar gekomen*.
Descendants, *afstammelingen*. Bred, from to breed,
voortbrengen. To muster, *verzamelen, samenkomen*.

64. Everything has what a nose has, and a nose has
what everything else has. What is it?

An end.

65. Why is sympathy like blind-man's buff?

Because it is a fellow-feeling for a fellow-
creature.

REMARK. Blind-man's buff, *blinde mannetje*. Fellow, *kerel*.
Fellow-feeling, *medegevoel*. Fellow-creature, *mede-
schepsel*.

66. Why is a blind beggar like a wig?

Because he is often cur-led.

REMARK. Beggar, *bedelaar*. Wig, *pruik*. Cur, *rekel*. Cur-led =
led by a cur. To curl, *krullen*.

67. Why is a man approaching a candle like one about
to get off a horse?

Because he is going to a light (alight).

REMARK. Candle, *kaars*. To get off, *afstijgen*. Alight,
the same.

68. What net is most certain to catch a pretty woman?

A coronet.

REMARK. To catch, *vangen*. Coronet, *kroontje*.

69. Why is a man, who has died from the effects of a fall, like Adam in Paradise?

Because he lived before the fall.

REMARK. Effects, *gevolgen*.

70. Why is a bee-hive like a spectator?

Because it is a bee-holder.

REMARK. Bee-hive, *bijenkorf*. Spectator, *toeschouwer*. Bee-holder, *bijhouder*. Beholder, ook *toeschouwer*.

71. Why is a jest like a chicken?

Because there's a merry-thought in it.

REMARK. Jest, *scherts*. Chicken, *kuikentje*. Merry-thought, *borstbeen*. Merry, is *vroolijk*.

72. Why is a pleasant story like one letter of the alphabet thinking, like another bearing a torch, and like another singing?

Because it is A-musing, D-lighting and N-chanting.

REMARK. To bear, *dragen*. Torch, *toorts*, *fakkel*. To muse *denken*, *peinzen*. To light, *verlichten*. Delighting; *verrukkelijk*. To chant, *zingen*. Enchant, *be-tooverend*.

73. Why are young ladies fond of tall men?

Because they like Hymen.

REMARK. To be fond of, *veel van houden*. Tall, *lang*. High, *groot*. Hymen, *de God des huwelijks*.

74. Why is a mouse like a hay-rick?

Because the cat'll (cattle) eat it.

REMARK. Hay-rick, *hooiberg*. Cattle, *vee*; cat'll = the cat will.

75. Why are hay and straw like spectacles?

Because they are forage (for age).

REMARK. Hay, *hooi*. Straw, *stroo*. Spectacles, *bril*. Forage, *fouage*, *voeder*.

76. Why is a dancing-master like a cook?

Because he cuts capers.

REMARK. Caper, *kapperkool*. To cut capers, *bokkesprongen maken*.

77. Why is a careful house-keeper the best person to send unmarried daughters to?

Because she husbands all she has.

REMARK. Careful, *zuinig*. Housekeeper, *huishoudster*. To husband, *zuinig zijn met*, ook een man voor iemand vinden.

78. Why is a little man like a good book?

Because he is often looked over.

REMARK. To look over, *doorloopen*, *over het hoofd zien*.

79. What is that which is often brought to the table, always cut, and never eaten?

A pack of cards.

REMARK. To cut, *is snijden, afnemen*. A pack of cards, *een spel kaarten*.

80. Why is a pig in a parlour like a house on fire?
Because the sooner it is put out the better.

REMARK. On fire, *in brand*. To put out, *blusschen*.

81. What tree in England is older than the oak?
The elder, *de vlierboom*.

82. If a pair of spectacles could speak, what ancient historian would they mention?
Eusebius (you see by us). *

83. Why is a cow's tail like a swan's bosom?
Because it grows down.

REMARK. Swan, *zwaan*. Bosom, *boezem*. Down, *dons*. To grow down, *naar beneden groeien*.

84. How can you double your capital?
By making one pound two every day.

85. Why are birds sad in the morning.
Because their little bills are all over dew.

REMARK. Bill, *rekening, snavel*. Dew, *dauw*. All over dew, *heelemaal bedekt met dauw*. Overdue, *de vervalldag is voorbij, achterstallig*.

86. Why is it dangerous to sleep in a train?
Because every train runs over all the sleepers on the line.

REMARK. Sleepers, *dwarsleggers*.

87. Give me a word of three syllables which contains in itself 26 letters.

Alphabet.

REMARK. Syllable, *lettergreep*.

88. Why are policemen seldom run over?

Because they are seldom in the way.

REMARK. Policeman, *agent*. In the way, *te vinden*.

89. Why is a man, who never gambles as bad as an inveterate gambler?

Because he is no bet-ter (bettor).

REMARK. To gamble, *dobbelen*. Inveterate, *diep geworteld*. Here, *hartstochtelyk*. Gambler, *dobbelaar*. Bettor, *wedder*.

90. What does no one wish to have, yet never wish to lose?

A bald head, *kaalkop*.

91. Why did Eve never fear the measles?

Because she'd Adam (had em, had them).

REMARK. Measles, *mazelen*.

92. When is love deformed?

When it is all on one side.

REMARK. Deformed, *misvormd*.

93. Spell enemy in three letters.

Foe.

REMARK. Enemy, *foe*, *viand*.

94. If the poker, shovel, tongs, and fender cost £ 1.
18s 6d what will a ton of coals come to?

Ashes.

REMARK. Poker, *pook*. Shovel, *schop* (*kolenschop*). Tongs, *tang*. Fender, *haardijzer*. To come to = cost, also, *worden*.

95. Who had the greatest appetite that was ever heard of?

The man who bolted a door, threw up a window, and then sat down and swallowed a whole story (storey).

REMARK. To bolt, *grendelen*, *snel doorslikken*. To throw up, *uit den maag werpen*. Swallow, *verzuolgen*. Story, *verhaal*. Storey, *verdieping*.

96. What letter of the alphabet is necessary to make a shoe?

The last, *de leest*.

97. In which part of Great Britain are the lightest men found in Ireland, Scotland, or England?

In England, because although in Ireland there are men of Cork, and in Scotland there are men of Ayr, in London on the Thames, we have lightermen (lighter men).

REMARK. Cork a county or province in Ireland. Cork, *kurk*. Ayr, a county in Scotland. Air, *lucht*. Lightermen, *lichtermannen*, *schuitenvoerders*.

98. What is the difference between an oak-tree and a tight boot?

Because one makes acorns, the other makes corns ache.

REMARK. Tight, *dicht*. Here, *te smal*. Acorns, *eikels*. Corns, *eksteroogen*. Ache, *zeer doen*.

99. When does a donkey resemble an unpaid creditor?
When he gets nothing in the pound.

REMARK. Donkey, *ezel*. Creditor, *schuldeischer*. Pound, *schuthok*. Also, *pond*.

100. Why is a good husband like dough?
Because a woman needs him.

REMARK. Dough, (*uitspraak* dō) *deeg*. To need, *noodig hebben*. Knead, (*zelfde uitspraak*) *knedén*.

101. What man is over head and ears in debt?

The man, who wears a wig, that is not paid for.

REMARK. Over head and ears in debt, *over de ooren in de schuld*. To wear, *dragen*. Wig, *pruik*.

102. Why is it easy to break into an old man's house?
Because his gait is broken and his locks are few.

REMARK. Gait, *gang*, *loop*. Locks, *sloten*, *krullen*. Gate, *poort*.

103. Why is it certain, that Uncle Tom's Cabin was not written by its reputed author?

Because it was written by M^{rs}. Beecher's toe.

REMARK. Reputed, *bekende*. Toe, *teen*.

104. What is that from which you may take away the whole and yet have "some" left?

The word wholesome.

REMARK. Wholesome, *gezond*, said of eatables and drinkables. Healthy, *gezond*, is said with regard to what is good, in other respects, for the body.

105. Why is a dancing-master like a tree?

Because of his bows (boughs).

REMARK. Bows, *buigingen*. Boughs, *takken*. Both these words are pronounced bows. There is another word for *tak*, branch.

106. Where, can we be always sure of finding "bliss"?

In the dictionary?

REMARK. Bliss, poetical for happiness, *geluk*.

107. How can you get a set of teeth inserted gratis?

By giving a dog a kick.

REMARK. A set of teeth, *gebit*. To get, *krijgen*. Insert, *plaatsen*. A kick, *schop*.

108. What is lengthened by being cut at both ends?

A ditch.

REMARK. To lengthen, *verlengen*. Ditch, *sloot*.

109. Why are some hats called wide-awakes?

Because they never had a nap, and never want one.

REMARK. Wide-awake, *zachte viltten hoed met breedten, opstaanden rand; goed, of klaar wakker*. Nap, nop, ook *dutje*. To want, *noodig hebben*.

110. What is worse than raining cats and dogs?

Hailing omnibuses.

REMARK. Worse, *erger*. To rain cats and dogs, *met emmers uit de lucht vallen*. To hail, *hagelen, aanroepen*.

111. Why is A like twelve o'clock?

Because it is in the middle of "day".

112. If you fell out of the window what would you fall against?

Against your inclination.

REMARK. Inclination, *wil, wensch*.

113. Why did Adam, when alone, find the day very long?

Because it was always mourning (morning) without Eve.

REMARK. To mourn, *treuren, betreuren*. Eve, poetical for evening.

114. Why is a lark like the Bank of England?

Because it issues notes.

REMARK. Lark, *leeuwerik*. To issue, *uitgeven, uitstorten*.

115. Why is a butcher's cart like his boots?

Because he carries his calves there.

REMARK. Butcher, *slager*. Cart, *wagen*. Calves, *kalveren*,
kuiten. To carry, *dragen*.

116. Why is a baronet's frock-coat like himself?

Because he is a Sir, and his coat is a sur-
tout (Sir too).

REMARK. Baronet, is lower than a baron. Frock-coat, *ge-
kleede jas*. A baronet has always Sir before
his name.

117. When is a man thinner than a lath?

When he is a-shaving.

REMARK. Khin, *mager*. Lath, *lat*, *houtje*. Shaving, *krul*.
To shave, *scheren*. When he is a-shaving =
Wanneer hij zich scheert.

118. Why do we all go to bed?

Because the bed won't come to us.

119. What is that which everybody wants, which every-
body asks, which everybody gives, and which
nobody takes?

Advice, *raad*.

120. Why is an opera-singer like a confectioner?

Because she deals in ice-creams (high
screams).

REMARK. Confectioner, *patissier*, *confiseur*. To deal in,
handelen in. Ice-cream, *roomijs*. Screams, *gillen*.

121. If a man, who is carrying a dozen glass lamps drops one, what does he become?

A lamp lighter.

REMARK. To drop, *laten vallen*. To become, *worden*. Lamp is ook *lantaarn*. A lamp-lighter, *lantaarn-opsteker*. Lighter, *lichter*.

122. Where did Napoleon stand when he landed at St. Helena?

On his legs, *op zijne beenen*.

123. Which is the left side of a plumpudding?

That which is not eaten.

REMARK. Left, *linker*. Leave, left, *achterlaten*, *hier overblijven*.

124. Why is the letter P like the most cruel Roman?

Because it is Nero (near O).

REMARK. Cruel, *wreed*. Near, *naast*.

125. What trade what you recommend to a short boy?

Grow Sir, (Grocer).

REMARK. Trade, *vak*. Recommend, *aanbevelen*. Short, *klein*. Grocer, *kruidenier*. To grow, *groeien*.

126. When is a clock on the stairs dangerous?

When it runs down.

REMARK. Stairs, *trap*. To run down, *naar beneden loopen*, *afloopen*.

127. Why is your nose like V in civility?

Because it is between two eyes (2 i's).

REMARK. Civility, *beloefdheid*.

128. What four letters spell an ambassador's name?

X. L. N. C. (Excellency).

129. Though I've got legs I seldom walk,
I backbite all, yet never talk. What am I?

A flea.

REMARK. I've got, *ik heb*. Legs, *pooten*. To backbite,
belasteren, *kwaad spreken van*. Back, *rug*.
Flea, *vloo*.

130. If a stone were thrown into the Red Sea, what
would it become?

A wet stone (whetstone).

REMARK. Wet, *nat*. Whetstone, *slijpsteen*.

131. Can you tell me what this is? Sea without water,
towns without houses, and the earth without
inhabitants?

A map, *kaart*.

132. What fruit resembles two?

A pear (pair).

133. What tree is nearest the Sea?

The beech.

REMARK. Beech, *beukeboom*. Beach, *strand*.

134. Why is the endeavour to obtain perpetual motion like a barren tree?

Because it is fruitless.

REMARK. Endeavour, *poging*. Perpetual motion = *perpetuum mobile*. Barren, *onvruchtbaar*. Fruitless ook, *onvruchtbaar*, *tevergeefs*.

135. Why is a cautious tradesman like a student in divinity?

Because he studies the profits (prophets).

REMARK. Cautious, *voorzichtig*. Tradesman, *winkelier*. Divinity, *Godsgeleerdheid*. Profits, *winst*. Prophets, *profeten*.

136. Why is the Prince of Wales like a cloudy day?

Because he is likely to reign.

REMARK. Cloudy, *bewolkt*. Likely to reign, *zal waarschijnlijk regeeren*. Rain, *regenen*.

137. Why cannot a butcher be an honest man?

Because he steels (steals) the knives he uses.

REMARK. Butcher, *slager*. Steel, *slijpen*. Steal, *stelen*.

138. Why is an overcoat that is too big every way, like two towns in France?

Because it is too long and too loose (Toulon and Toulouse).

REMARK. Overcoat, *overjas*. Loose, *los*.

139. Why is a herring like a mackintosh?

Because if you eat it for breakfast you will be dry all day.

REMARK. Herring, *haring*. Mackintosh, *regenjas*. So called from the inventor's name. Dry, *droog*, *dorstig*, vulgar for thirsty.

140. If a King kiss a queen and a queen kiss a king, what public building in London will it represent?

The Royal Exchange.

REMARK. Building, *gebouw*. Represent, *voorstellen*. To exchange, *ruilen*.

141. Why is a fretful man like a loaf of bread baked too much?

Because he is crusty.

REMARK. Fretful, *gemelijk*, *knorrig*. A loaf, or loaf of bread, *een brood*. Crusty, *prikkelbaar*, *korstig*.

142. Why is an eating-house keeper like a doctor.

Because he profits by consumption.

REMARK. Eating-house keeper, *restaurantierhouder*, *restaurantier*. To profit by, *voordeel trekken uit*. Consumption, *consumptie*, *tering*.

143. Which letter is the most useful to a deaf, old woman?

A, because it makes "her", "hear".

REMARK. Deaf, *doof*.

144. Why is a boy doing his sums like a serpent erect?

Because he is an adder up.

REMARK. Serpent, *slang*. Erect, *rechtop*. Adder, *adder*. An adder up, *iemand die optelt*.

145. Why is a half-famished mendicant like a baker?

Because he needs (kneads) bread.

REMARK. Half-famished, *half uitgehongerd*. Mendicant, *bedelaar*. Needs, *heeft noodig*. To knead, *kned*.

146. What town in Norfolk is like ham at five shillings a pound?

Dereham (dear ham).

147. What colour does flogging make a boy?

It makes him yell O! (yellow).

REMARK. To flog, *ranselen*. To yell, *schreeuwen*. Yellow, *geel*.

148. When are soldiers stronger than Elephants?

When they carry a fortress.

REMARK. To carry, *dragen*. To carry a fortress, *een fort stormenderhand nemen*.

149. What town in England requests you to continue your banter?

Taunt-on.

REMARK. Request, *verzoeken*. Banter, *plagerij*. Taunton, in the west of England. To taunt, *uitschelden*, *beschimp*. To taunt on, *doorgaan met uitschelden*.

150. What most resembles a woman?

A great girl.

151. Why is an omnibus a safe place in a thunder-storm?

Because it has a conductor.

REMARK. Safe, *veilig*. Conductor, *conducteur*, *bliksemafleider*.

152. Why are watches like grass-hoppers?

Because they move by springs.

REMARK. Grass-hopper, *sprinkhaan*. Spring, *sprong*, *veer*.
Move, *bewegen*.

153. If you were to see a John Dory asleep, what fish's name would you say to awake him?

Sturgeon (stir John).

REMARK. John Dory, *soort van goudvisch*. Asleep, *in slaap*.
To awake, *wakker maken*. Sturgeon, *steur*. To stir, *bewegen*.

154. By what process could you make a tea-table into food?

If you take away the T, it would be eatable.

REMARK. Process, *middel*. To make into, *veranderen*. Food, *voedsel*. Eatable, *goed te eten*, *eatbaar*.

155. What is that which a woman often looks at, but never wishes to find?

A hole in her stocking.

156. Why would a sparrow be offended if you were to call him a pheasant?

Because he would not like to be made game of.

REMARK. Sparrow, *musch*. To be offended, *beleedigd zijn*.

Pheasant, *fazant*. To make game of, *voor den gek houden*. Game, *wild*.

157. Why is a waiter like a race-horse?

Because he often runs for steaks (stakes) plates or cups.

REMARK. Waiter, *kellner*. Racehorse, *renpaard*. Steak, *biefstuk*. Stakes, *inleggelden*. Plate, *bord*. Cup, *kopje*, *beker*.

158. If a woman were to change her sex, what religion would she be then?

She would be a he, then. (heathen).

REMARK. Sex, *geslacht*. Heathen, *heiden*.

159. If a certain fresh-water fish were to knock at your door, and you were to invite him to come in, what trade would you be likely to name?

Carp, enter.

REMARK. Fresh water, *zoet water*. Knock, *kloppen*. Invite, *uitnoodigen*. Trade, *vak*. Likely, *waarschijnlijk*. Carpenter, *timmerman*. Carp, *karper*. Enter, *binnenkomen*.

160. To what part of the world should hungry people emigrate?

The Sandwich Islands.

161. Why is the letter O like Don Juan?

Because it is always in love.

REMARK. In love, *verliefd*.

162. What makes more noise than a pig at a gate?

Two pigs.

REMARK. Noise, *leven*. Pig, *big*, *varken*. Gate, *poort*.

163. What burns to keep a secret?

Sealing-wax.

REMARK. To burn, *branden*. Secret, *geheim*. Sealing-wax, *zegellak*.

164. Why is a lamp-lighter like a cowardly soldier?

Because he runs away from his post.

REMARK. Lamp-lighter, *lantaarnopsteker*. Cowardly, *lafhartig*. Post, *paal*, *plaats*.

165. What color were the winds and the waves in the storm?

The winds blue (blew) and the waves rose.

REMARK. Waves, *golven*. Blue, *blauw*. Blew, from to blow, *waaien*. Rose, from to rise, *opstijgen*, *rooskleurig*.

166. Who are they who feel most for their friends?

The blind.

167. Why is a lover like a tailor?

Because he presses his suit.

REMARK. Lover, *minnaar*. Tailor, *kleermaker*. To press, *drukken*. Suit, *pak*, *aanzoek*.

168. What game is played by a ship in a storm?

Pitch and toss.

REMARK. Game, *spel*. To pitch, *slingeren*. To toss, *schommelen*. Pitch and toss, *kop of leeuw*, *kruis of munt (spel)*.

169. What trade never turns to the left?

A wheelwright.

REMARK. Trade, *vak*, *ambacht*. Left, *links*. A wheel-wright, *radermaker*, *wagenmaker*. To wheel, *wenteien*, *ronddraaien*. To turn, *wenden*.

170. On which side of a pitcher is the handle?

On the outside.

REMARK. Pitcher, *kruik*. Handle, *handvat*, *gevest*. On the outside, *aan den buitenkant*.

171. Why is a house like the sun?

Because it has beams.

REMARK. Beams, *balken*, *stralen*.

172. Why is a fiddle like a young lady?

Because it must have a bow.

REMARK. Fiddle, *viool*. Bow, *strijkstok*. Beau, (same pronunciation) *minnaar*.

173. Why is a stick of candy like a horse?

Because the more you lick it, the faster it goes.

REMARK. Stick, *pijp*. Candy, *kandij*. To lick, *likken*, *af-ranselen*. Faster, *vlugger*.

174. What slight difference is there between a brewer and a flea?

The one buys and the other takes hops.

REMARK. Slight, *gering*, *klein*. Brewer, *bierbrouwer*. Flea, *vloo*. Hops, hop, *sprongen*.

175. Why is an echo like a young lady?

Because she will have the last word.

176. What is that which goes about the wood and cannot get in?

The bark of a tree.

REMARK. To go about, *rondswaalen*, *rondgaan*. Wood, *bosch*. To get in, *erin komen*. Bark, *bast*.

177. When is a blind man heavy?

When he's led (lead).

REMARK. Heavy, *zwaar*. To lead, led, *leiden*. Lead, *lood*.

178. What do these letters mean?

- | | |
|----|--------|
| I. | C. |
| U. | |
| R. | A. |
| D. | C-ver. |

I see you are a deceiver, (*bedrieger*.)

179. When is a ship like a painter?

When she shows her colors.

REMARK. A painter, *schilder*. Shows, *toont*. Colors, *kleuren*.
Here, *vlaggen*. Ship is always feminine.

180. When is a ship like a bird?

When flying before the wind.

REMARK. Bird, *voegel*.

181. Why is an adjective like a drunken man?

Because it cannot stand alone.

REMARK. Adjective, *bijvoegelijk naamwoord*.

182. Cheese often comes after meat, but what often comes after cheese?

A mouse.

REMARK. Cheese, *kaas*. Meat, *vleesch*. Mouse, *muis*. To come after, *zoeken naar*.

183. Why is a horse that is constantly ridden and never fed, not likely to be starved?

Because he generally has a bit in his mouth.

REMARK. Constantly, *voortdurend*. Ridden from to ride, *berijden*. Fed, from to feed, *voeden*. Likely, *waarschijnlijk*. To starve, *honger lijden*. Bit, *gebit*, *beetje*.

184. Who dares sit before the queen with his hat on?

The coachman.

REMARK. Dare, *durven*. Coachman, *koetsier*.

185. What is everything doing at the same time?

Growing older.

REMARK. At the same time, *te gelijker tijd*. To grow older, *ouder worden*. Doing and growing are in what is called the Progressive Form, which is used to show, that the action is going on.

186. Why are hay and straw like spectacles?

Because they are for-age (forage).

REMARK. Hay, *hooi*. Straw, *stroo*. Spectacles, *bril*. For age, *voor den ouderdom*. Forage, *fourage*.

187. Why is an empty room like a room full of married people?

Because there is not a single person in it.

REMARK. Empty, *ledig*. Married people, *gehuwden*. Single, *enkel*. A single person, *een ongetrouwde persoon*.

188. Where did Noah strike the first nail of the Ark?

On the head.

REMARK. Noah, *Noach*. Strike, *slaan*. Nail, *spijker*.

189. Why are tall people the laziest?

Because they are always the longest in bed.

REMARK. Tall, *groot*. Lazy, *lui*.

190. Why is a quill pen like the clothing of a beggar?

Because it often wants mending.

REMARK. Quill, or quill pen, *schacht*, *veeren pen*. Clothing, *kleeding*. Beggar, *bedelaar*. To want, *noodig hebben*. It wants mending, *zij moet vermaakt worden*.

191. What would a diamond become in a basin of water?

Wet.

REMARK. Diamond, *diamant*. To become, *worden*. Basin, *kom*. Wet, *nat*.

192. What is that which goes from Amsterdam to Haarlem without moving?

The road.

REMARK. To move, *zich bewegen*. The road, *weg*, *straat*.

193. What color is grass covered with snow?

Invisible green.

REMARK. To cover, *bedekken*. Invisible, *onzichtbaar*. Green, *groen*.

194. Why are pens, ink, and paper, like fixed stars?

Because they are stationery. (Stationary).

REMARK. Fixed stars, *vaste sterren*. Stationery, *schrijf-behoeften*. Stationary, *vast*.

195. When a man falls out of the window what does he fall against?

Against his will.

REMARK. Window, *venster*. Against, *tegen*.

196. When may a chair be said to dislike you?

When it can't bear you.

REMARK. Chair, *stoel*. To dislike, *niet van houden*. To bear, *verdragen*, *dragen*.

197. What are the lowest class of labourers?

Miners.

REMARK. Low, *laag*. Labourers, *arbeiders*. Miners, *mijnwerkers*.

198. Why is the longest letter of the alphabet?

An l' (an ell).

199. What is the least valuable thing a man can have in his pocket?

A hole.

REMARK. The least valuable, *het minst van waarde*. Pocket, *zak*. Hole, *gat*.

200. Why is love at first sight like a seal?

Because it makes an impression.

REMARK. Love, *liefde*. At first sight, *op het eerste gezicht*. Seal, *zegel*. Impression, *indruk*.

201. What river do poets love?

The Meuse, *de Maas*.

REMARK. The Muse, *eene der negen zanggodinnen*, also
dichter.

202. What river is not mad?

The Seine.

REMARK. Mad, *krankzinnig*. Seine, the river. Sane, *gezond van verstand*.

203. When a blind man came to tea with me, how
did he recover his sight?

He took a cup and saucer (saw, sir).

REMARK. Came to tea with me, *kwam bij mij thee drinken*. To recover, *terugkrijgen*. Sight, *gezicht*. Cup, *kopje*. Saucer, *schoteltje*. Saw, *zag*. From to see.

204. What has only one foot?

A stocking, *kous*.

205. Why are holes in ladies' stockings like bad roads
and broken windows?

Because they ought to be mended.

REMARK. Hole, *gat*. Road, *weg, straat*. Window, *venster*.
To mend, *maken*. Ought, *moeten*. Ought to be
mended, *moesten gemaakt worden*.

206. Why are ladies' eyes like friends separated by distant climes?

Because they correspond, but never meet.

REMARK. Distant, *ver afgelegen*. Clime, poetical for climate, *klimaat*, *gewest*.

**K. A. DIRCKX: Engelsch-Nederlandsche Klank-
en Zinverwante woorden . . f 1.25**

„Met de uitgave van dit werkje beoogde de schr. het aanbrengen van een flinke kennis van woorden en ideoom. Naar volledigheid is natuurlijk niet gestreefd, dan zou de omvang van het werk veel grooter moeten zijn. Maar dat neemt niet weg, dat de schrijver een zeer goed werk heeft gedaan met de samenstelling van dit boek. Daar is behoefte aan. Daarbij is de eigenaardige rangschikking een voordeel voor 't beter onthouden. Het werkje beveelt zich aan voor hen, die zich voor het examen, Engelsch, lager onderwijs, voorbereiden".

(Het Schoolblad).

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De groepsgewijze opgave leent er zich nog al eens toe, dat het leeren van zulk een reeksje woorden als voorbereiding voor een conversatieles of wel als herhaling zal kunnen dienen.

De uitgever heeft voor eenen recht helderen en duidelijken druk gezorgd. Een woordenreeks, in kleine letter en ineengedrongen gezet, heeft iets afschrikwekkends. Daarvoor is hier nogtans niet te duchten."

(Het Christ. Schoolblad).

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(Vacature).

„De schrijver heeft Engelsch studeerenden een goeden dienst bewezen, mogen dezen zich dan ook niet onbetuigd laten! De uitgever zorgde voor een net uiterlijk"

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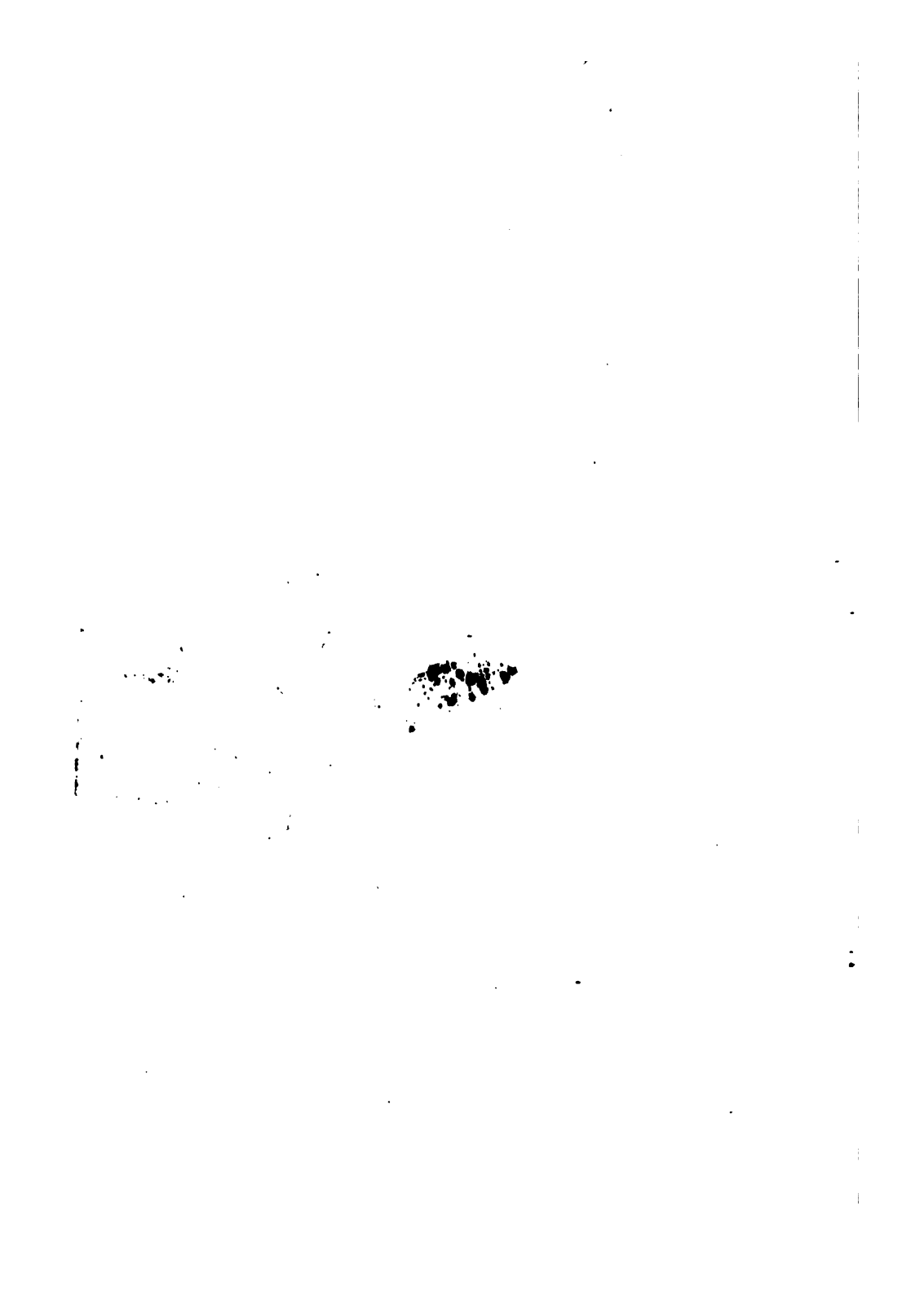
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